

# *The* ART NEWS

*Annual Supplement*



"LITTLE RED RIDINGHOOD" . . . By JOHN HOPPNER  
Courtesy of Howard Young Galleries

JANUARY • 1926

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**WORKS OF ART**

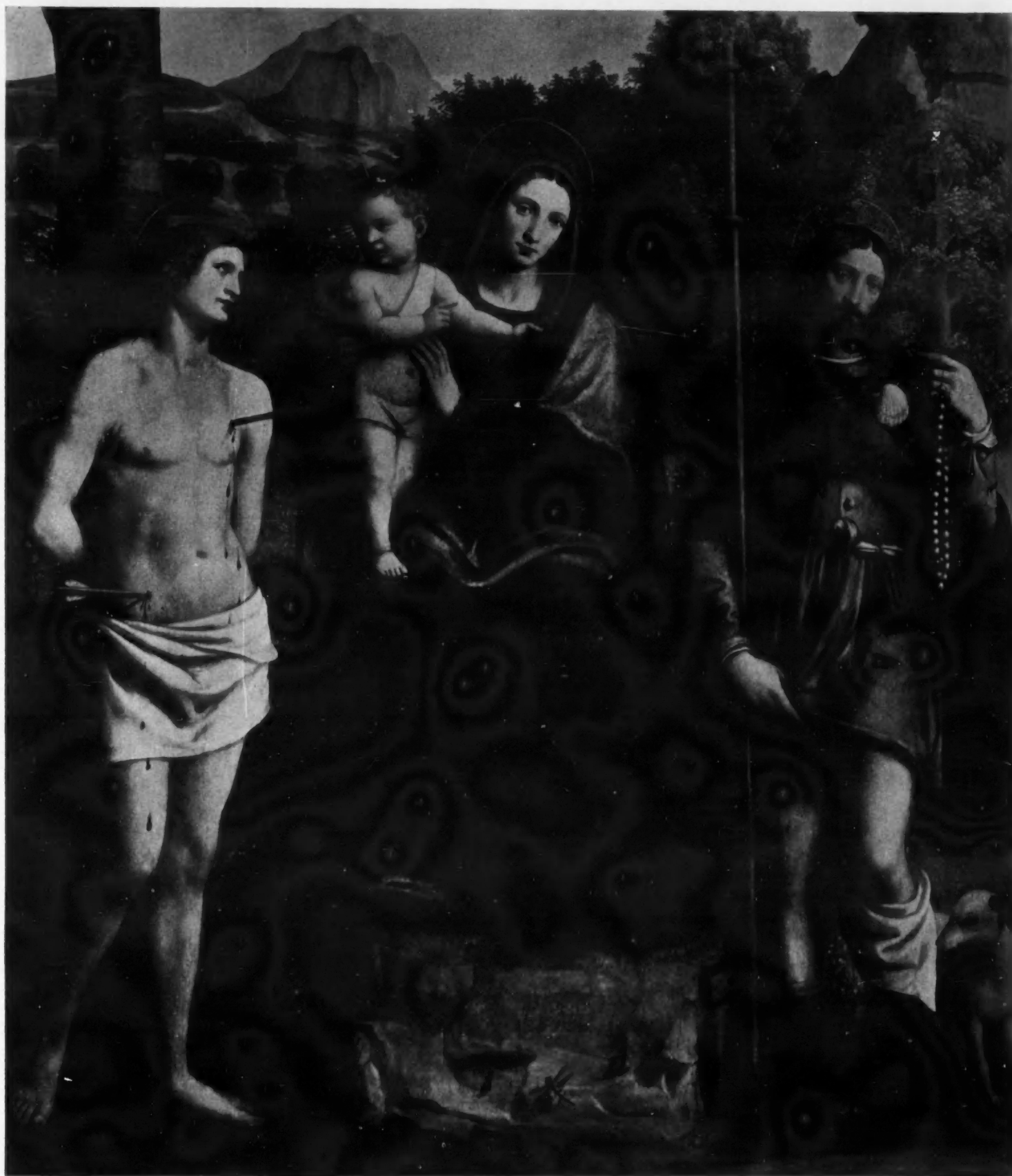
**ANTIQUE TAPESTRIES**

**FURNITURE · TEXTILES**

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**DECORATIONS**





LUINI [1465-1530]

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PORTRAIT OF A MAN  
By MABUSE

## WORKS *of* ART

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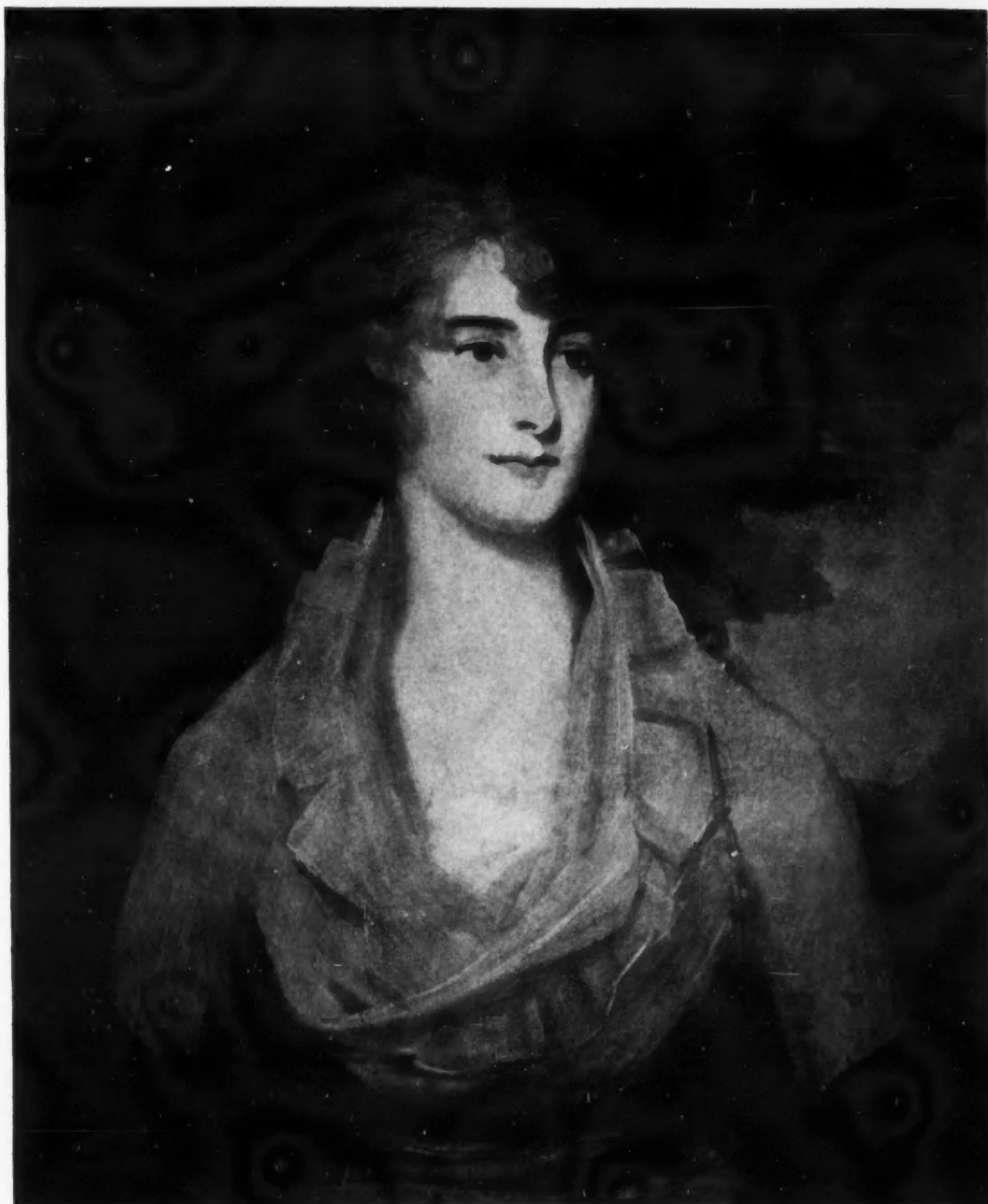
705 Fifth Avenue

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**P. JACKSON HIGGS**

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**PAINTINGS  
AND  
OBJECTS OF ART**

*Our collection includes high class examples of Art  
from ancient to modern times*

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*Special Exhibition of Ancient Chinese Art*

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# EVENTS *of the* YEAR 1925

## January

ZULOAGA exhibition at the Reinhardt Galleries, New York.  
JOHN D. ROCKEFELLER, JR., gives Metropolitan Museum of Art \$1,000,000, unconditionally.  
GEORGE BELLOW'S dies.  
GIOTTO mosaic found in Vatican.  
MINNEAPOLIS announces purchases of works by de Hooch and Tintoretto through the Reinhardt Galleries, New York.  
GEORGE INNESS Centenary Exhibition at Macbeth Galleries, New York.  
LUCAS CRANACH "Portrait of Hilarius" discovered in Germany.  
MAINARDI's "Portrait of a Cardinal" bought from Kaiser Friedrich Museum by Kleinberger.  
TOLENTINO sale at American Art Association.

## February

ZULOAGA moves to Boston.  
INTERNATIONAL Exhibition of Mural Painters at Brooklyn Museum.  
DURAND-RUEL shows Bellows' paintings.  
NATIONAL GALLERY, London, acquires important Tintoretto.  
LOS ANGELES Museum of Science, History and Art begins new wing.  
MEMORIAL exhibition of Maurice Prendergast's paintings at Kraushaar Galleries, New York.  
C. BAI LIHME buys "The Lomellini Family," by Van Dyck, for a reported price of "a little under \$200,000."  
VAN DYCK's "Portrait of Cardinal Domenico Rivarola" sold for approximately \$100,000.  
BORGLUM ousted as Stone Mountain sculptor.  
COROT's "St. Sebastian Succored by Holy Women" brings \$17,600 at American Art Association.  
FENWAY COURT, home of late Mrs. Jack Gardner, opened as museum.

## March

SENATOR WILLIAM A. CLARK dies, leaving bequest of collection with funds for its housing to Metropolitan or Corcoran.  
FRANK BRANGWYN holds first American one-man show in Boston.  
SOCIETY OF INDEPENDENT ARTISTS hold exhibition at Waldorf-Astoria.  
ALBERT RYDER's "Forest of Arden" sold for \$16,000.  
STIEGLITZ exhibits "seven alive" artists at Anderson Galleries.  
WILLARD L. METCALF dies in New York.  
SEVENTEEN Metcalf paintings destroyed by executors.  
DETROIT Museum acquires "The Virgin and Child" by Matteo di Giovanni.  
SAN FRANCISCO shows French art in Palace of the Legion of Honor.  
BOSTON Museum buys portrait by "The Master of Moulins."  
BOSTON Museum buys painting by George Bellows for \$25,000.  
COLLECTION of furniture and decorative objects of Karl Freund and others brings \$217,028 at auction at Anderson Galleries.

## April

NATIONAL ACADEMY holds 100th Annual Exhibition.  
MEMORIAL exhibition of Dorothea Drier's paintings at the Brooklyn Museum.  
METROPOLITAN Museum declines to accept Senator Clark bequest.  
JOSEF STRANSKY joins staff of Wildenstein & Co.  
JOHN SINGER SARGENT dies in London.  
NATIONAL Portrait Gallery buys Kneller's portrait of Queen Elizabeth.  
HENNIKER-HEATON resigns as director of Worcester Museum.  
CAMDEN, N. J., begins erection of \$4,000,000 museum.  
LOAN exhibition of Raeburn portraits at Knoedler Galleries, New York.  
NEWARK MUSEUM buys nine paintings by contemporary American painters.  
INTERNATIONAL Exhibition of Decorative Art opens in Paris.  
EXHIBITION of Architecture and Allied Arts at Grand Central Palace, New York.  
HENRI LAPAUZE, curator of Petit Palais, dies in Paris.  
PIERRE MATISSE shows group of modern French paintings at Dudensing Galleries.

## May

SALONS of America hold Spring Exhibition at Anderson Galleries.  
DUVEEN buys Raphael's "Portrait of Giuliano de Medici" for reported price of \$240,000.

CARNARVON collection sold at Christie's for £180,000.  
LEONCE BÉNÉDITE, Curator of Luxembourg and Rodin Museums, dies in Paris.  
LORD LASCELLES buys Holbein portrait of Edward VIth for reported price of £62,500, and presents it to King George.  
METROPOLITAN Museum buys "Portrait of a Man," by El Greco, which may be a self-portrait.

## June

DONN BARBER dies in New York.  
TRI-NATIONAL show opens in Paris.  
MICHELANGELO self-portrait discovered in the "Last Judgment" in the Sistine Chapel.  
LEHMAN collection sold in Paris for 13,517,470 frs.  
BARNARD Cloisters acquired by Metropolitan Museum through Rockefeller gift.

## July

MICHAEL FRIEDSAM buys "Portrait of Youth," by Botticelli, and "Portrait of Man," by Perugino.  
DUVEEN buys full-length portrait by Titian.  
MAURICE GAGNAT collection of modern French pictures brings 11,406,000 frs. at auction. Two Renoirs bring 700,000 frs. each.  
CÉZANNE exhibition at Leicester Galleries, London.

## August

AUCTION of Lord Leverhulme collection announced for London.  
KNOEDLER Galleries buy hitherto unknown Vermeer in London.

## September

LORD LEVERHULME collection announced for auction at Anderson Galleries, New York, in January, 1926.  
PAUL W. BARTLETT dies in Paris.  
CHARLES COTTET dies in Paris.

## October

BELLOW'S Memorial Exhibition at the Metropolitan Museum of Art.  
TWENTY-FOURTH International Exhibition at Pittsburg.  
SALONS of America, Fall Exhibition, at Anderson Galleries.  
NATIONAL Academy Centennial Show opens in Washington.

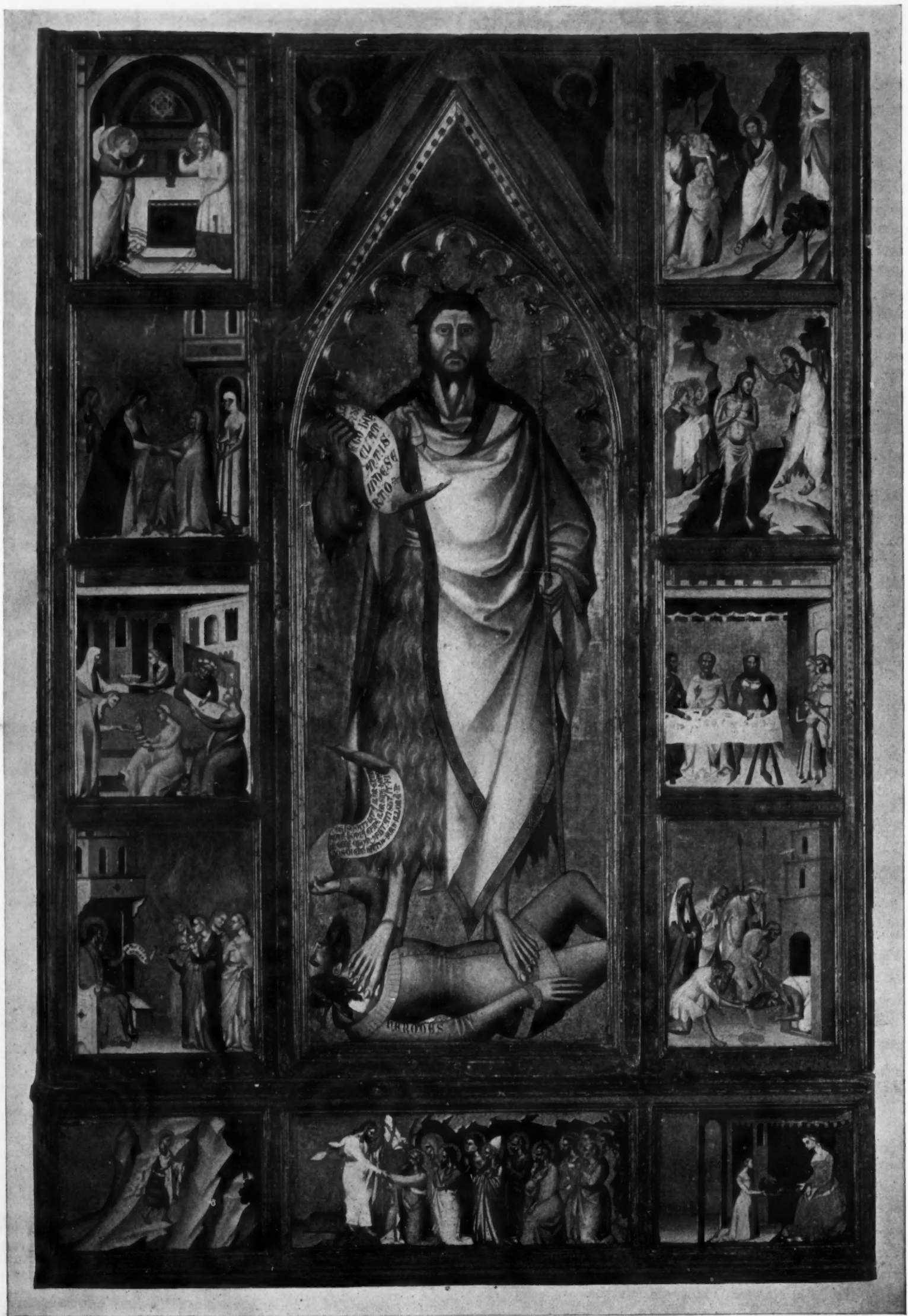
## November

ERNEST C. HASKELL killed in automobile accident.  
RECORD price, \$850, paid for Carver chair at Stiles sale at Silo's.  
EXHIBITION of paintings, studies and drawings by Thomas Eakins at Brummer Galleries, New York.  
LOUVRE hangs a painting by Rousseau.  
BOURDELLE exhibition at the Grand Central Galleries.  
MINNEAPOLIS acquires the "Temptation of Christ," by Titian, for approximately \$200,000.  
LOAN exhibition of Dutch art at Knoedler Galleries, New York.  
CASTIGLIONE sale of paintings and sculpture in Amsterdam.  
DETROIT Institute of Fine Arts buys four paintings at the Castiglione sale.  
LOUVRE buys "The Raising of Lazarus," by Nicholas Froment, at the Castiglione sale.  
ART INSTITUTE of Chicago buys "The Circus," by Toulouse Lautrec.  
BROOKLYN Museum holds International Show.  
FIRST PART of Chiesa collection brings \$123,160 at American Art Association.

## December

BENGUIAT sale of rugs and carpets brings \$637,350 and makes two records.  
TOLEDO, Spain, made a National Monument.  
YALE acquires five Romanesque statues.  
COUNT BYRON KUHN DE PROROK creates mild excitement.  
EXHIBITION of John Quinn collection of modern art announced for January.  
HENRY REUTERDAHL dies in Washington.  
FRANK A. MUNSEY leaves bequest of estate valued at \$40,000,000 to Metropolitan Museum of Art.  
QUINN COLLECTION announced as for sale.





TRIPTYCH

(From the Second Part of The Chiesa Collection)

ATTRIBUTED TO ANDREA ORCAGNA

## *The* ACHILLITO CHIESA COLLECTION

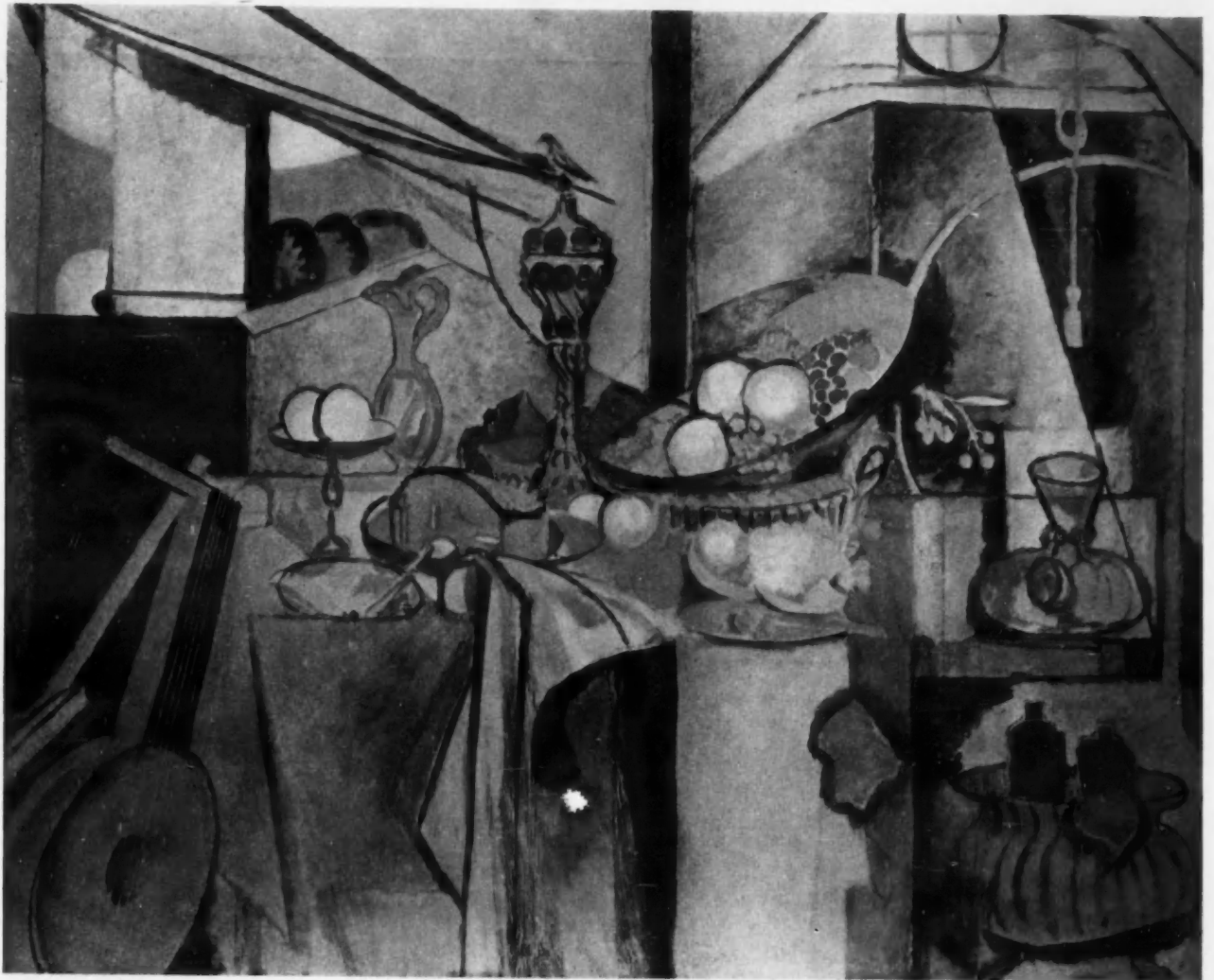
*of which the first part was sold on the twenty-seventh of November, 1925.*

*The second portion will be sold in April, 1926, at the  
American Art Association.*





"Mlle. POGANY" By BRANCUSI



"STILL LIFE"

By HENRI MATISSE

## JOHN QUINN COLLECTION

"JUNGLE SCENE" By HENRI ROUSSEAU

A memorial exhibition selected from the collections of the late John Quinn was hung at the Art Center in New York City during January. The Brummer Galleries were appointed sales agents for the estate.





"PORTRAIT OF A BEARDED MAN"

(61X40 CENTIMETERS)

By LUCAS CRANACH (1559)

## *The* CASTIGLIONI COLLECTION

THE sale of the Camillo Castiglioni Collections of early Flemish, German and Italian pictures, of sculptures, furniture, plate, jewels, tapestries, rugs, textiles, Chinese porcelain, etc., at the galleries of Frederik Muller & Cie., Amsterdam, on the seventeenth to twentieth days of November, 1925, was the most important auction event in recent years. Of the pictures there dispersed not a few are now in museums. The "Resurrection of Lazarus" attributed to Nicholas Froment, was purchased for the Louvre for the sum of 154,000 Gulden.





"SELF PORTRAIT"

(39x27 CENTIMETERS)

By JOOS VAN CLEVE (CA. 1515)

The Detroit Institute of Arts, through the enterprise of Mr. Ralph H. Booth, was enabled to acquire no less than four pictures, the most important of which, the Triptych by Meister Wilhelm Aus Köln, for which 40,000 Gulden were paid, is reproduced on the front page of our regular issue of even date. "The Mystic Marriage of St. Catherine" by Correggio [80,000 Gulden], the "Portrait of Philippe Rubens" by Rubens [27,000 Gulden] and "Portrait of Young Man" by Frans Hals [25,000 Gulden] complete the list. The famous Self-Portrait by Joos Van Cleve and "Portrait of a Bearded Man" by Lucas Cranach the Elder, illustrated, were sold for 88,000 and 7200 Gulden, respectively.





THE "SALA MISTICA"

BARDINI MUSEUM, FLORENCE

# The NEW MUSEUM IN FLORENCE

By

K. R. STEEGE

"JUDITH WITH THE HEAD OF HOLOFERNES"  
By GIOVANNI DELLA ROBBIA

PROBABLY but a small number of the many visitors to Florence have known of the remarkable collection which was brought together as the result of the life work of the antiquarian Stefano Bardini, and kept in a more or less heterogeneous condition in his palace on the "other side" of the Arno. But those persons who did know him recognized his rare taste and it is a cause for rejoicing that, although he made a fortune by his business, many of his most valuable acquisitions he had no thought of selling, but instead left them as a gift to the city of Florence for the founding of an unusual museum. Last autumn, after months of study and rearrangement by experts, this new museum was opened to the public, after its inauguration by the King on the 3d of May.

It has been remarked that there is almost too much that is valuable gathered together in one building, and it is true that a cursory glance around will give but a faint conception of the richness and value of the treasures here. But the hours necessary for a proper appreciation of them will be well spent, and no lover of art could have a pleasanter place in which to pass them than in this cool, agreeably lighted palace. When winter comes the rooms are to be heated, so that the student can be comfortable at any season.

As one enters, a beautiful marble doorway



in Verona marble leads to an uncovered court where are placed fragments of Roman and Gothic sculpture and a curious and interesting Norman pulpit, inlaid in mosaics, from Sicily. In the entrance hall itself are some fine chimney pieces of the *quattrocento*, and a baroque fountain of the *cinquecento*.

At one side is what is called the *Sala Mistica*, one of the most impressive of all the rooms by reason of its simplicity and austerity. Here are placed several marble tombs, taken from different churches, each surmounted by a recumbent figure singularly serene and peaceful. On one of the walls hangs a most lovely della Robbia and an exquisitely carved holy water font arrests the attention. Opening out of this *Sala*, almost a chapel, is a smaller room containing a crucifix of great value.

The second floor is reached by imposing stairs, and one is greeted by a rich group in marble, "La Carita," the work of Giovanni Pisano. Passing on from one room to another every sort of artistic object meets the eye. There is a collection of swords and small arms, dating far back in Florentine history, which is thought to be the most complete of its kind in Italy. There are musical instruments, wedding chests, imposing pieces of furniture, choice carvings, all belonging to the fourteenth and fifteenth centuries, pictures, sculptures and magnificent Persian rugs. One of these which is very old is valued at half a million lire.

In all this profusion, everything is a treasure in its way. The ceilings are marvels,



put in their places with masterly skill. Most of them are from churches, one of them being in carved wood and gold and containing monograms and symbols of San Bernardo.

Bardini knew what to buy and where to get it. Here is a superb altar piece by Andrea della Robbia and, in a glass case, some smaller works by Giovanni of the same family. There is a Madonna by Donatello, a work in low relief in gilded and colored stucco, and several fine examples of Jacopo della Quercia, Desiderio da Settignano and Mino da Fiesole. There are other admirable works in colored stucco and some in wood, among these latter being a very remarkable statue of Santa Caterina of Siena, perhaps the most sweet and striking representation of the saint which exists.

The "Madonna and Child" by Jacopo della Quercia (1378-1438) illustrated on this page, is an excellent example of the work of the early Sienese artist whom Elie Faure places above both Michelangelo and Donatello as a sculptor. At a time when sculpture was rather a form of painting than an art in its own right, Jacopo was master of his medium. Without Michelangelo's frenzied striving he achieved a more complete sculptural expression and, although neglected by his contemporaries, he was one of the great prophets of the Renaissance. The Siena Museum and the Cathedral of Bologna contain examples of his work.

There are a number of good paintings, one of them being the work of Antonio Pollaiuolo of Arezzo, while others whose



"SANTA CATERINA OF SIENA"  
BY AN UNKNOWN ARTIST



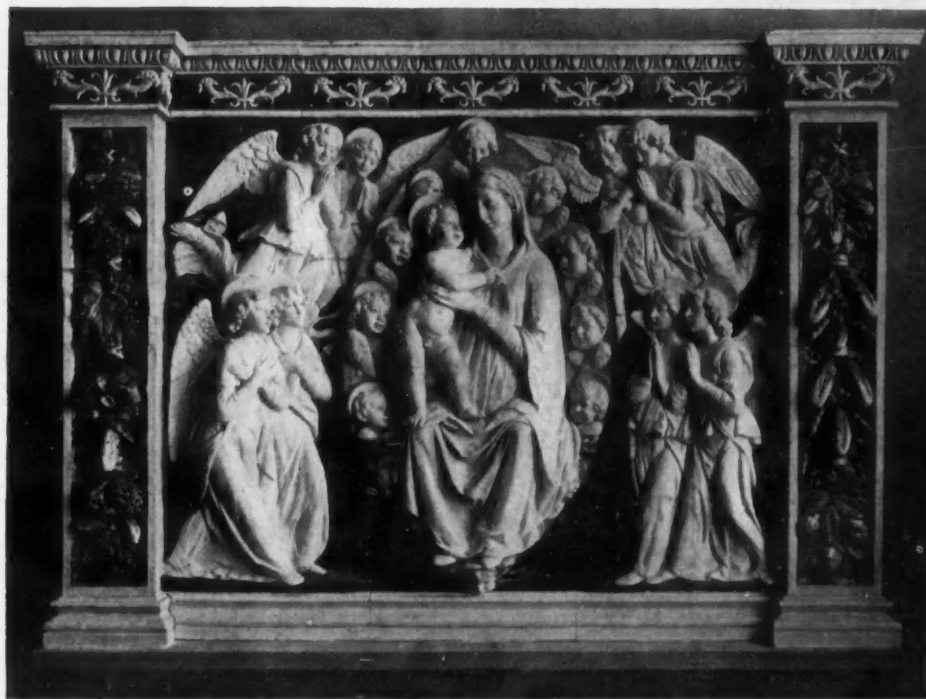
"MADONNA AND CHILD"

By JACOPO DELLA QUERCIA

By ANDREA DELLA ROBBIA

"MADONNA AND CHILD"

painters are not positively identified are yet of much worth. As has been said before, there is nothing in the museum which would not well repay the trouble of coming to see it. The collection, so satisfactorily arranged and housed, is one of the important things to see in Florence, full as that city is of objects of art. It is all the more interesting since it is one of the few great privately formed collections in Italy which is readily accessible to the public. For such a collection has a personal quality; one can study the collector as well as his acquisitions, and this museum reveals a man of rare scholarship and artistic judgment as its founder.







THE CAPITOL OF VIRGINIA (1785-1792) DESIGNED BY THOMAS JEFFERSON

*From a photograph by RICHARD SOUTHALL GRANT*

## OLD AND NEW IN AMERICAN ARCHITECTURE

VIRGINIA preceded the other states as well as the nation in providing new quarters for its administration; its capitol, designed by Thomas Jefferson, was the first building to be designed specifically for a modern republican government, and the first to give such a government a monumental setting, as

neither in Switzerland nor in Holland does the republican form of government seem to have given rise to special types of buildings before the nineteenth century.

The hexastyle portico was not only unapproached in scale, but bore a new relation to the building, united with it by a single

unbroken entablature. The temple form, with its unrivaled abstract unity blinding observers to faults of relation, here made its first appearance in America. Directly or indirectly, American classical culture traces its ancestry to Jefferson's Capitol at Richmond. Though it was inevitable that the pervasive classical movement





TOP OF THE BUSH TERMINAL BUILDING, NEW YORK—HELME AND CORBETT, *Architects*

should ultimately reach America, the direction it would take was uncertain. Jefferson, who provided the means of introduction, turned it in a definite channel. At his first opportunity to design a monumental building, he broke with his earlier Palladian ten-

dencies in a way which proved decisive for American architecture. Not merely in America, but in the development of modern classic architecture as a whole, the Virginia Capitol is landmark of the first importance.

*From a photograph by* RICHARD SOUTHALL GRANT

Today, America is again one of the founders of an architectural period. In the great buildings which have been erected within the last few years a new style, the first since the Georgian, has had its birth.





KHANG-HSI POWDER-BLUE DISH  
CIRCA 1690

**T**HE LATE Lord Leverhulme had, of course, other residences than the Hill, Hampstead, but the Hill was his especial joy and it was there that he assembled his choicest possessions. Year by year he added to the house and to the beautiful things in it. His latest addition was a ballroom, one hundred and thirty feet long, the walls of which were hung with rare tapestries and magnificent mirrors. At another period he built a handsome music room, paneled with walnut, hung with fine paintings and furnished with rare specimens of furniture. Following the music room came the modern picture gallery, the watercolor gallery and the delightful paneled Stuart room, the walls of the latter covered with part of his priceless collection of framed needlework pictures. Here, too, were several magnificent lacquer cabinets.

It is difficult to describe this collection of paintings, furniture and objects of art from the Hill, which is to be sold at auction, during February, at the Anderson Galleries in New York. Each piece in the house, whether for ordinary use or ornament, was what is called technically a "collector's piece." Lord Leverhulme, in addition to a real love of the beautiful, possessed sound knowledge and experience. The books of Macquoid, Herbert Cescinsky and M. Jourdain are full of illustrations of furniture described as "in the collection of W. H. Lever, Esq.," as he was before he became Lord Leverhulme. The collection reflects the taste and personality of the owner; it falls into quite definite categories and obviously has never been a dumping ground for dealers of their most expensive items, as is so often the case in collections formed in one generation. The uniform excellence is explained by the facts that Lord Lever-

KHANG-HSI GINGER JAR  
CIRCA 1680



# The LEVERHULME COLLECTIONS

*English Paintings, Rare Furniture and Collections of Porcelain and Silver to be Sold in February and March at the Anderson Galleries*



VIEW OF ENTRANCE HALL, THE HILL, RESIDENCE OF THE LATE LORD LEVERHULME

WILLIAM KENT MAHOGANY CABINET, CIRCA 1750



ARBOR CANDLESTICK  
CHELSEA, 1760

hulme was a collector of long standing and experience, who chose for his advisers men of unquestioned integrity, and that, for the four years prior to his death, he had sedulously weeded out from the Hill anything that was not quite up to his exacting standard. It must be remembered that, owing to the enormous taxes imposed in England since the war, some of the families of the aristocracy have found themselves in straitened circumstances. Many of them are loth to have this emphasized by the sale of their possessions in the public auction room. Rather, offers were made to Lord Leverhulme who thus had opportunities of acquiring treasures from families in whose possession they had been for generations. The furniture has all been most beautifully kept and is in the very finest condition. A point which will interest intending purchasers is that the American system of heating was installed at the Hill and that, therefore, the furniture is not likely to suffer from the change of atmosphere, as is sometimes the case when furniture has been kept in cold, damp houses and is then translated to the centrally heated homes over here.

In one room (called the library, although the library had long been transferred to Lord Leverhulme's Old and New Sanctums) were assembled some quite wonderful pieces of Sheraton satinwood furniture. Two bookcases, originally a pair, one bought at auction and the other from the collection of the late Earl of Carnarvon, were on either side of the fireplace. In one was a Chamber-

WORCESTER JAR, CIRCA 1760





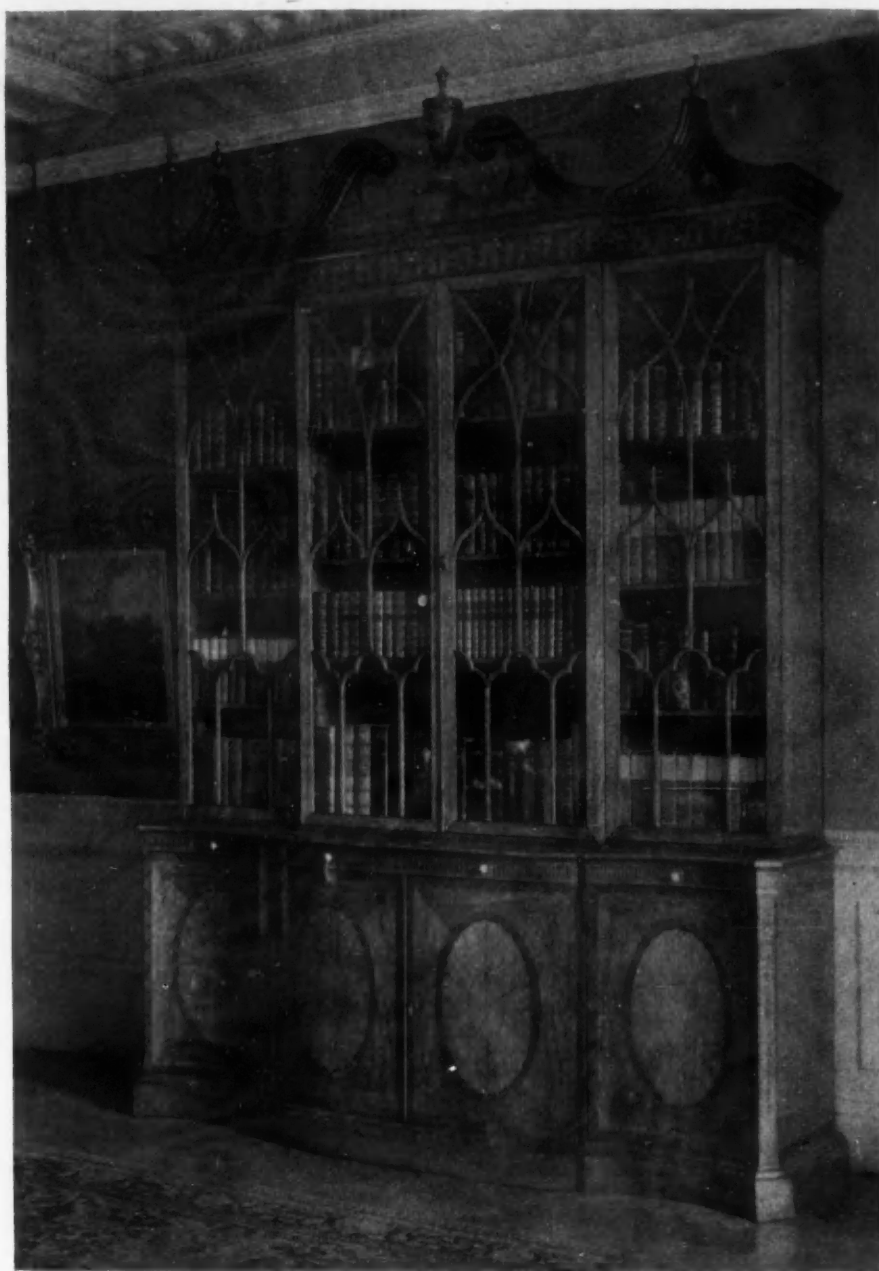


GEORGE III SILVER HOT-WATER JUG

lain Worcester dessert service, each piece painted with different scenes from Shakespeare, with quotations, and identified on the paste under the glass, on the back; in the other was a dessert service of old Sèvres in turquoise blue, exquisitely painted with amorini and sprays of flowers. Facing them was a satinwood library bookcase, one of the pieces illustrated in Cescinsky's book and referred to by him as follows: "The furniture produced during the last decade of the eighteenth century is characterized by marked variations in the quality of the workmanship. Comparatively few of the older school of cabinet-makers had survived, but here and there one meets with examples which appear to suggest that the old fire and spirit which had maintained the former high standard of the 'Golden Age' of English cabinetmaking was not yet extinct. Such a specimen is Fig. 288, a library bookcase which would have been a magnificent example of high-class workmanship even in the finest period of Chippendale or Hepplewhite. So remarkable is the quality throughout of this piece that it demands careful description at some length." This description occupies over two pages and is too technical for insertion here. The whole room furnished solely with old satinwood, mellowed almost to the color of walnut, and hung with water-colors of the English school, presented an effect which it would be difficult to surpass.

The carpets over the whole house were of superb quality and included

CHIPPENDALE MAHOGANY TABLE, CIRCA 1760



SHERATON SATINWOOD BOOKCASE, CIRCA 1790



GEORGE III SILVER HOT-WATER JUG

examples of Persian, Savonnerie, Aubusson, rare signed Irish carpets, English hand-tufted carpets of the eighteenth century and Queen Anne needlework carpets. There is one needlework hanging, worked entirely in a gros point stitch, nine feet eleven inches by thirteen feet three inches, once used as a carpet, which has in the corners the three Sheldrakes which were the armorial bearings of the Sheldon family; although the Barcheston looms are noted only for their tapestries, the writer heard only

within the last week of a large needlework hanging which was also attributed by its owner to the Sheldon factory.

The collection of needlework pictures is unequalled; practically all are of the seventeenth century, in stump work or petit point, many in the mint condition which denotes their having been packed away for probably two hundred years. It is comparatively rare to find needlework pictures of this period dated, but

JAMES II WALNUT AND MARQUETRY CHEST OF DRAWERS, CIRCA 1688







"HURLEY HOUSE, ON THAMES"

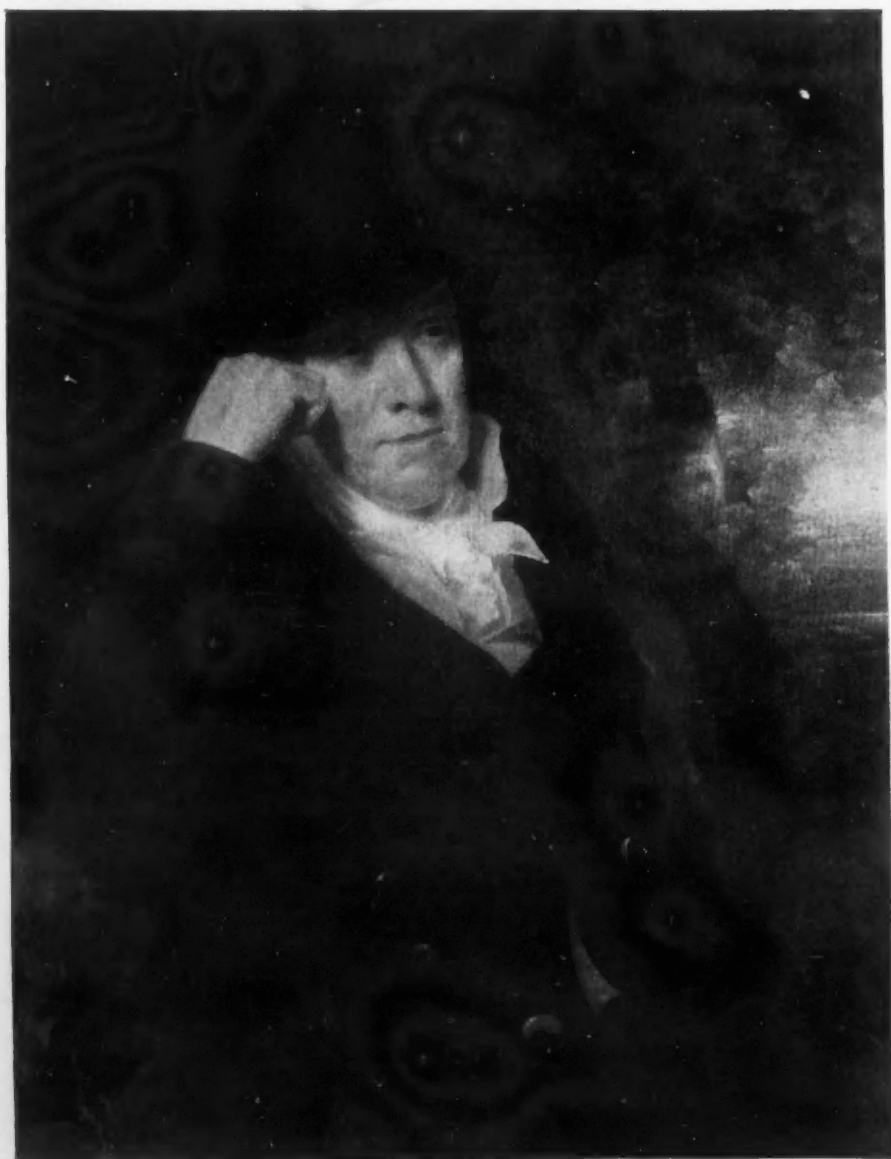
By J. M. W. TURNER

BRONZE HORSE, ITALIAN,  
FIFTEENTH CENTURY,  
MOUNTED ON MARBLE PLINTH



PORTRAIT

By SIR HENRY RAEBURN (1756-1823)



"PRIMROSE"

By FRANCIS WHEATLEY, R.A. (1747-1801)



"SILENUS AND EROS"  
TANAGRA GROUP  
CIRCA 500 B.C.

here exist dozens of examples. Here also are some of the early narrow samplers, the real "exemplars," whose stitches and designs have been copied by so many patient, clever workers.

There are nearly one thousand paintings and drawings and here, again, Lord Leverhulme's personal predilection is clearly shown. Practically every important artist of the English school of the eighteenth and early nineteenth centuries is represented. There are magnificent portraits—Reynolds, Lawrence, Gainsborough, Romney, Hoppner, Opie, Archer Shee and Cotes—famous paintings from famous collections. The foreign schools are represented too. There is the superb painting by Goya of Pepe Illo, the Bull-Fighter of Madrid, which came from the collection of the late Sir George Drummond, K.C.M.G., of Montreal. This painting is probably known to many Americans as it was loaned for exhibition to the Copley Society in Boston in 1912. The collection of paintings by Etty, whose "Youth on the Prow and Pleasure at the Helm" has been so much reproduced, is the largest that has ever been offered for sale and the same can be said of the paintings by Storey. Sir Robert Witt, Trustee of the National Gallery in London, selected a painting by Storey as one of the two items to be retained for the nation. But one of the most interesting features, without doubt, is the very comprehensive collection of paintings and studies by the Pre-Raphaelite school. No appreciable quantity of the works of Millais, Hunt, Burne-Jones, Rossetti and Watts has ever come on the market before.





AT LEFT:  
"DRAPED FIGURE"



AT RIGHT:  
"NUDE"



TORSO OF A  
"YOUNG WOMAN"  
BRONZE

## EXHIBITION of SCULPTURE by MAILLOL

ONE of the most important events of the current art season is the exhibition of sculptures and drawings by Aristide Maillol which opened at the Brummer Galleries in January and will continue until February 13th. The exhibition, drawn chiefly from the collection of Anson C. Goodyear of Buffalo, includes works in plaster, terracotta and bronze, one of these latter of important dimensions. It is the finest group of this sculptor's work which has ever been shown in America.

"SUMMER"  
ALL FROM THE A. C.  
GOODYEAR COLLECTION





"Sea Babies"

By MAX BOHM

"Milch Gallery Art Notes" sent upon request

## The MILCH GALLERIES

Dealers in  
American Paintings  
and Sculpture

### EXHIBITIONS

January 25 to February 13

The Smaller Paintings by  
MAX BOHM

February 15 to March 6

Marines by  
WILLIAM RITSCHER

Paintings of Provincetown  
and Marblehead by  
JULIE MORROW

108 West Fifty-seventh Street  
NEW YORK

## AMERICAN ART GALLERIES

MADISON AVENUE 56TH ~ 57TH STREET • NEW YORK CITY

On Exhibition January 30

### THE SPANISH COLLECTION OF DON LUIS RUIZ

Renaissance and seventeenth century furniture in walnut, chestnut and *pino* wood; Talavera and Teruel pottery; Spanish hanging lanterns; Damasks, brocades, embroideries and Alpujarra rugs; Bronze mortars; Carved statuettes; Decorative paintings; Wrought iron *rejas*, grilles, gateways and balconies; Carved oak and *pino* wood palace and castle doors and two magnificent painted Moresque ceilings  
¶ Illustrated Catalogue One Dollar

Sale • February 3, 4, 5 & 6

On Exhibition February 13

### RARE TAPESTRIES COLLECTION OF THE LATE EMILE JELLINECK MERCEDES • NICE • FRANCE

XVI, XVII and XVIII century Gobelins, Bruxelles, Aubusson, Flemish and Vieux Paris examples, with their original fruit, flower and other artistic borders; depicting classic and mythological subjects, including the *Triumphal Entry of Caesar*, *Minerva Protecting the Workers*, *Gombaut and Macet*, *Autumn* by I. F. V. Hecke, *May and October* by M. Wauters. ¶ Illustrated Catalogue One Dollar

Sale • February 20, at 4 p.m.

On Exhibition February 13

### FRENCH & ITALIAN FURNITURE & OBJECTS OF ART

Antique and modern furniture; Oriental rugs; Brocades, velvets, damasks; Bronzes, porcelains, silver and table linens; From the Collections of Mr. Harry M. Hart, Philadelphia Mrs. McLane van Ingen and Mrs. Bernard Pollack, New York, from the Edmund Penfold Estate, sold by order of the Farmers' Loan and Trust Co., and from other private sources.  
¶ Illustrated Catalogue One Dollar

Sale • February 16, 17, 18, 19 & 20

SALES CONDUCTED BY MR. O. BERNET AND MR. H. H. PARKE

AMERICAN ART ASSOCIATION • INC • Managers



# DEMOTTE



WILL OCCUPY THESE PREMISES  
EARLY IN MARCH

25 EAST 78<sup>TH</sup> STREET  
NEW YORK



"Resurrection" by Albert P. Ryder

[ One of the pictures in the exhibition ]

Mr. N. E. Montross

extends a cordial  
invitation to an  
EXHIBITION  
of PICTURES  
selected from the  
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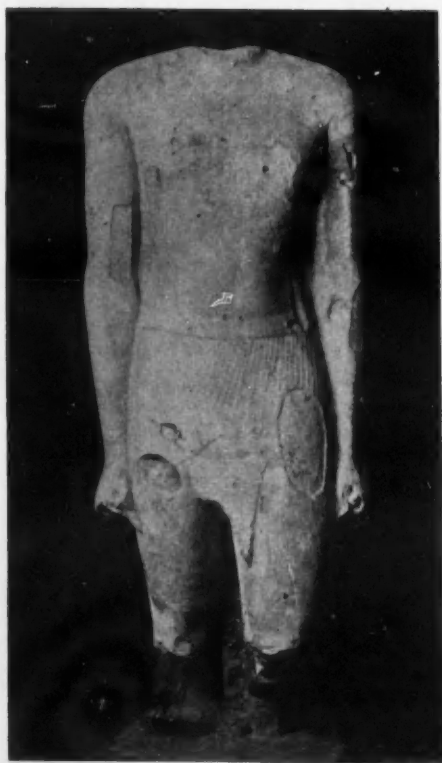
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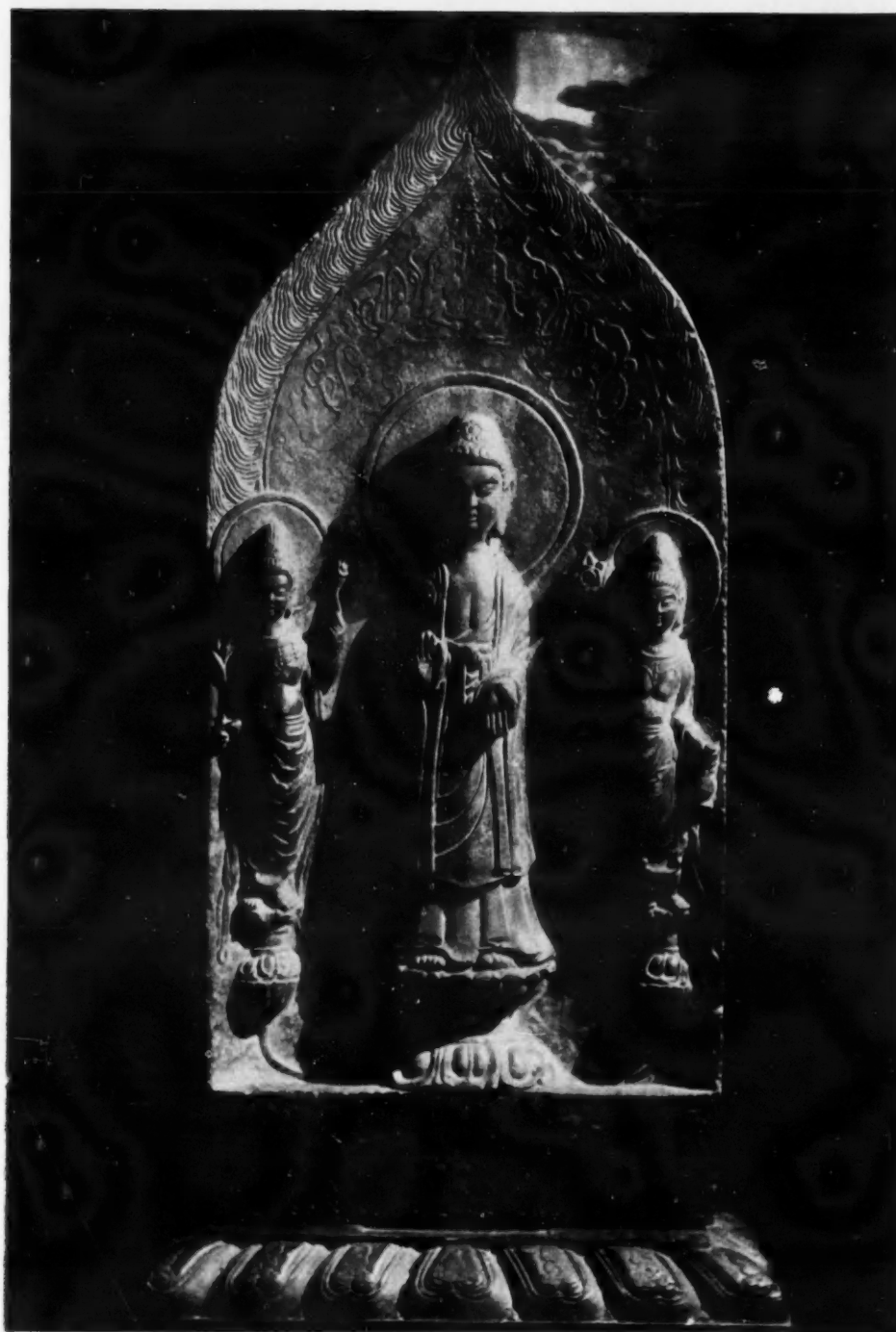
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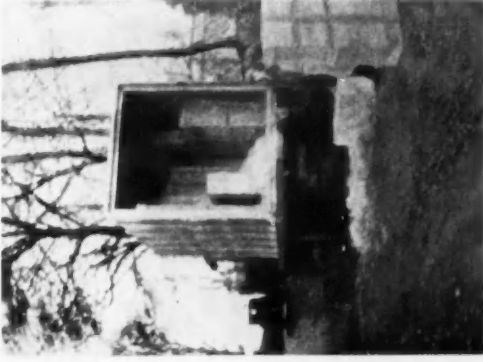
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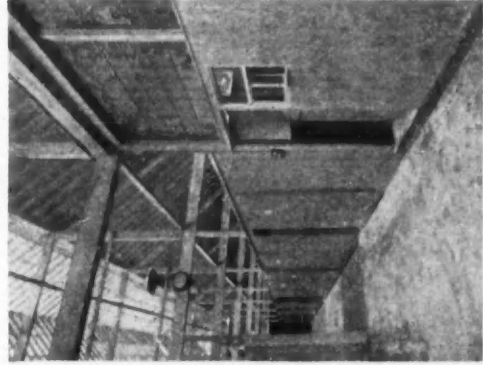
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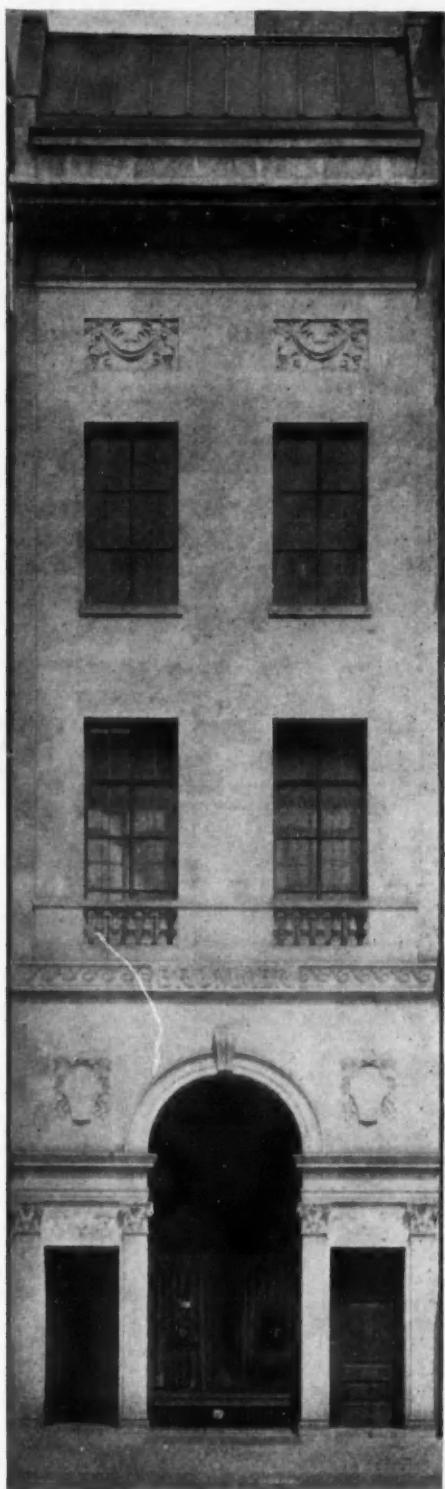
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